

YDPL_EP_23

[00:00:00] Hey, everyone, Charlie Epstein here and welcome to my Yield of Dreams podcast. This is the show that asks the questions. What does it take to pursue your life's passions? I mean, to really go for what you've always dreamed about to do what you truly want love and why does so many people sell out their dreams and aspirations for jobs they hate and a paycheck.

[00:00:22] That's less than fulfilling during the show. I'm going to interview different people about how they've strived to go for their passions in life. And how do they balance that with the need to earn that paycheck. We're going to hold up in the light, your myths about money, not to try to change them, but to illuminate them to have you begin to discern, where did these come from and how do they impact your life in the decisions that you've made and to see if you'd be willing to just let them go.

[00:00:52] And maybe replace them with a new money strategy that will produce a better result and ease your pain and suffering [00:01:00] about your money. So let's dive right into today's show.

[00:01:11] Hey everybody. It's Charlie Epstein here, and you are listening and viewing the Yield of Dreams podcast. I'm sitting here with the field of dreams field behind me in Dyersville Iowa and to my left or my right, depending upon which version of the show you're listening to or watching is one of the top jazz musicians in the country, Emmet Cohen sitting in his apartment.

[00:01:36] In Manhattan and Emmet has launched his own jazz podcasts. They're going on their 60th. Podcast which launched during COVID. And today I'm thrilled to be speaking with Emmet because I really want to talk about not only what does it take to be successful as a musician, but [00:02:00] what are the entrepreneurial hurdles that it takes?

[00:02:02] This show Yield to Dream asks the question. What did you want to be when you grew up? And what happened to that promise? I think that I've discovered is there's a small majority of us in the world for that matter that actually pursue and real passion to them. It is one of those individuals in the process of doing that.

[00:02:23] There's so many hurdles to overcome, not only to become a great musician, but also an entrepreneur to be successful. So I'm thrilled to have Emmet on today. Just to give you a little bit of his background. He's the 2019 American pianist award. It's the cold Porter fellow American pianist association award.

[00:02:44] He is an artist in residence at the University of Philadelphia. He's won numerous awards, 2014, as in his competition, the 2011 Phillips piano competition at the university of west Florida. I can go [00:03:00] on and on. But what I want you to do is I want you to write down. Emmet Cohen, E M M E T Cohen C O H E N.

[00:03:08] I want you to go to his website. I want you to start watching the amazing jazz podcast. He has the most amazing artists appearing every week, Monday at his apartment. And we're here with Emmett whose apartment.

[00:03:30] Charlie so great to have you on, I know in order of full disclosure, I've got to say that my nephew, Mike Epstein, who is a managed jazz musician, artists Emmet is one of his clients. And that's why I'm known as uncle Charlie. It's an honor to be here. Thank you for having me. I got up. I am. So excited. I want to start with that moment, cause I grew up in a household with a [00:04:00] mother who was an artist.

[00:04:01] She was an opera singer. She played piano. She taught all my friends, piano, her father, my grandfather was concert master radio, city music hall in the 1920s, but he was a starving, struggling artist. And I can remember going to his. Gallery where he would paint and teach, but it was always, they were always just getting by.

[00:04:26] I mean, you came to music, it sounds like naturally you were born to be a musician. Can I say that? Sure. Yeah. My, my father was very musical and is very musical. And I feel like he always wanted to be a musician and wasn't able to do it. He had a short career singing and was that a couple of sides that he produced for Decca records?

[00:04:46] And he was born in 1940. So that wasn't the sixties. And then left all that to become a psychoanalyst. So he's a shrink. And I think I came into the world. It's something he wanted to afford me the [00:05:00] opportunity to to be in case I wanted to, and it was never this thing where they said, this is what you have to do or that it was also never this thing that, that they said, which I find this common with.

[00:05:09] A lot of my friends is that, oh, we don't want you to be a musician. That's not a real career choice. It was just really right in the middle. It said, this is for you. If you want it, you can you can take it. And it wasn't pushed on me too hard, but you know, every night since I was three and a half years old for, till I was old enough to argue back what I did was sit down and play the piano for 30 minutes an hour, however long my attention span would allow before bed.

[00:05:34] And it was just something that was built into my life from a very early age. I mean, did it come naturally to you because. I played the saxophone in a jazz band and orchestra in high school. And they called me Chuck the clam. And that just tells you how bad I was. I mean, I had to work at improv and if you have to work at improv, you are not an artist.

[00:05:56] Right. I mean, there was just, it just didn't come [00:06:00] naturally. So when do you know, when was that moment that you said to yourself? Yeah, this is it. Well, there was a few moments. I think when I was really young, five, six years old, the teacher came to my parents and said, Emmet has perfect pitch. I think which means that I'm able to hear a note and say, that's a D.

[00:06:23] That means that means I can say that's a D as easy as it is to look at at the color of my shirt and say, this is black, or this is red. And so it's a, kind of a natural, unique gift. That's found in a lot of musicians. And a lot of people who take it seriously. Going into a profession.

[00:06:39] I think that was the first time that I knew that I could kind of hear in a different way than other people. And as things developed, I just really loved it. I just really found that I could grasp it easily and then it came just kind of really naturally to me. Yeah. And that's a sweet gift.

[00:06:55] But once you started on that path, I [00:07:00] always wonder about this. Cause there's the artist and the performer, and then there's having to be an entrepreneur to support the performance. I have a coach, Dan Sullivan, he created something called strategic coach. And I used to take three to five months off from my financial business to pursue my acting career.

[00:07:21] One day, Dan said, you're going to have to be like your own patron Saint to support this habit that you have. And not many people can do that. I had to be successful to support my bad habit. But for you, as you were moving through, junior high, high school, all that training, when did you come head to head with, oh, how do I make this work as a career?

[00:07:48] There's a really funny moment when I was maybe seven or eight years old and I was on a family vacation and we lived in Miami at that time. So we would take a cold weather vacation and go to somewhere in Colorado, [00:08:00] every Christmas. And there was a couple of families who went together and there was a moment where there was a piano in the lobby of this hotel we were staying at.

[00:08:08] And a few of the other kids kind of walked around with this tip jar. And took money from the people. And I sat there playing and we made some money. I didn't know anything about it. And when they did find out, when they figured it figured out where we were at what was going on, they came to us and reprimanded me and made me give the money back and everything like that, but it was such a funny, it was such a funny Well, I don't know what happened, the money.

[00:08:31] Maybe they kept it, who knows, but it was such a funny moment that I think even early on, I realized, people will pay to see this if it's good, if it's entertaining. If it means something, if it speaks to them. Yeah. Closest I got to, that was when I studied at the London school of economics in London, in college, and I was street busking in the subways in London, I was making like 10 quid an hour.

[00:08:54] It was like \$20. Okay. 1977. It's like 20. I was like coming home. [00:09:00] Yeah. Was nobody stayed long enough to hear the whole song. They just threw their money and walked on. You could do that. Pay you to stop playing that's common, right? Oh, I think you were there watching, so what, when did jazz come to you?

[00:09:17] Because I have to imagine when you're. You're learning your cords class. You and I were talking the other day about you. Haven't had time to do a lot of classical music, but I got to imagine that's where all the upbringing was from. And then at what point did you start to gravitate towards?

[00:09:34] Cause it's a very unique right. Jazz musicians. I think of as unique to other kind of classical musicians and that kind of thing. Definitely. It's a totally different language. And it's

something that was in my ear at a young age. And I heard the Frank Sinatra records and I heard other jazz being played around the house, whether it was something.

[00:09:53] Like Diana Krall who's, really famous and relives in everyone's household. And you hear that stuff as a young person. [00:10:00] And you're like, well, okay. I know that sound. And then I later on got interested in some of the more intense bebop stuff, Charlie Parker and John Coltrane. And I was taking lessons on saxophone and clarinet and attempting to play their solos and their works.

[00:10:13] And it's something that I really like really connected with the language of bebop black intellectual creation of the 1940s from Charlie Parker, Dizzy Gillespie, Thelonious Monk, people like that who created this language, this way of communicating this way of interacting.

[00:10:29] Really was pushed through after the big band era. And they said we can't pay a big band anymore. And the people the musicians said, well, we don't want to play for dancers anymore either. And they came together and they started playing this bebop such stuff, which was a lot more agitated language really connects with that language and love it very dearly.

[00:10:48] And it's something I wanted to study. It's something I have studied. And so that was a foray into it. Then I would play for me. Yeah. Physicals and school and hear those showtunes that all the jazz musicians play the show to the Cole Porter and the [00:11:00] George Gershwin and the stuff Charles Struss from Bye-Bye Birdie whatever, what have you.

[00:11:05] And it came from all sides. It was starting to improvise a little bit on the piano. I was getting frustrated with having to learn all those songs. I mean, all those pieces. And play them note for note exactly the way it was written. I said, why can't I experiment around? And so it was like my curious brain.

[00:11:22] And when you went off to college, was it the study more of the bebop jazz, or was it something different? Well, it's funny. I heard your first podcast and said, and one of the things that you harp on is finding a mentor. And so I would say I went to college at the University of Miami to study with my mentor.

[00:11:43] Who is Shelly Berg and he's a fantastic pianist, but also a fantastic businessman. He's an orchestrator. And there, he was the Dean of the entire music school, which I don't know if there's been, I don't know if there's been a jazz musician. Who's been the Dean of an entire music school at a large university like [00:12:00] that in the history.

[00:12:01] And so he's a pioneer in many ways. And someone that I really looked up to and I met while I was in high school. And he said, if you come study with me, I'll take care of you. I'll make sure you're okay. You're taking care of in many different parts of your life. And I said, well, that's more valuable than going to Juilliard.

[00:12:14] I got into Juilliard to go study, such and such. And the prestige of that, I said, no, I want to go for the mentor where the sky is going to focus on me and give me this individual

attention. And he did so much for me, musically, but also business-wise and helping to foster my entrepreneurial threads.

[00:12:32] Yeah. So I listen to my viewers and listeners. So critical this discussion about mentorship. When I was in business, the only way I was successful was having a mentor, somebody that had already walked and you could walk in their shoes and having a mentor just accelerates the learning process and the support process.

[00:12:57] Right. I have to get a headband, [00:13:00] hang on. I gotta get my head. Oh, wait a minute. I lost it all. Okay. I think this is such an important thing, and there's a, so many people that I talked to that didn't have a mentor and really had to struggle and that this, having the mentor, which is like on a really bad day, somebody that you can go to and actually say, I suck at this, or I'm a failure.

[00:13:25] I just no way I can get through. Do you remember like some of those conversations. You had with Shelley, like when you were just like down and out and he was able to pull you out of that, for sure. There were so many times when I came in there, I said, I, I can't play this. I can't play with any emotion.

[00:13:43] One of the things we really worked on was playing with emotion and I had never had a teacher before that, that said that was the most important thing. He's he really spoke to me and he said, my favorite moments in my entire career is when someone comes up to me after the concert and says, that was that moment where you went up to that high [00:14:00] note and you played that.

[00:14:01] And then the bass also did that. And the drums at the same time, it made me think of someone who I lost, who I love very dearly, and I'll never forget that in my entire life. And and he said, those are the most powerful moments for me. And I've come to feel that myself when we play that it's not about executing all the right notes.

[00:14:19] It's not about how fast you can play. It's not about how awesome, your knowledge is about the music. It's really just about how you can connect with yourself and with other people. And that's the thing that I took away from him and his musicality and I mean, his vision that's art, right?

[00:14:37] Infusing. Like enacting, it's infusing the emotional life into the character that you're creating a music it's infusing, your passion and your emotion. And I mean, you play that way. It's so amazing. Exactly. He has a Ted talk that he does and it's called Burt Bacharach figured out the meaning of life.

[00:14:56] And I said, well, what do you mean by that? He said, well, Burt, Bacharach, he has [00:15:00] to play. Alfie every single night of his life, he's played at 10,000 times. How do you get to that same place of feeling night after night on the same piece. And he said that it's like, when I wake up and I see my wife and I say, I love you.

[00:15:12] And I meet it in a new and inspired way every single morning. And I think that's one of the meanings of life that I took from him. And that I try to incorporate in my music

every time I play. I remember I studied the Meisner acting method and Sandy was all about moment to moment, how do you as a performer be in the moment and clear your mind.

[00:15:35] And I think so many people, whether you're an artist, you're an actor, you're an entrepreneur, there's so much distraction in life, right? We've got so much just, I'm on my iPad, I'm on my iPhone. I'm on my I'm on my. And I think one of the things that's amazing about music and art is it forces people to let go of all of that and reconnect with something [00:16:00] emotional.

[00:16:00] It's so important, it's so critical. Certainly does. Yeah. So I wanna talk a little bit about that moment when if you can think about it, you finished. At university of Miami you've graduated. You're going out the door into the wide world. What did that feel like? Right. Cause you're really coming out of the cocoon and now it's, I was having a conversation yesterday with Dan Sullivan, my strategic coach.

[00:16:33] And he said, the thing about entrepreneurs is every day, we're always betting on who we are. So I think of you as an artist entrepreneur, when you walked out of that graduation, now, you now you had to bet on yourself every day. What was that moment or feeling like? Well, I had the foresight to prepare for that moment a little bit.

[00:16:54] I always do what I wanted to do was to move to New York city and. [00:17:00] Played music there, meet people there to see what happened, be myself and move there together with my generation of musicians who all wanted to do similar things. And. Really just make a difference in the world and in the New York scene.

[00:17:14] And that's what you have to do is you have to move to New York to, to make it, it's that level. And I think I graduated in may and in June I was in an apartment and on the upper west side, what year? What year? 2012. Okay. All right. Yeah. So I was 29 years. I was 21, 22 years old at that point.

[00:17:36] And I've been in New York for nine years now. And it was always my dream to move to New York and be a jazz musician in New York. And one thing that I did do to integrate myself in because we, especially as Americans, but as young people in the world, now we use college as a crutch to. Keep ourselves at a distance from the real world, oftentimes.

[00:17:57] And so I did that. I'm guilty of that [00:18:00] myself. I took a full scholarship to go to the Manhattan school of music. And one thing that I always tell students when I teach, which is a very entrepreneurial thing, is that there's nothing more valuable than a scholarship to go study art or jazz. Specifically, if you're paying \$200,000 to learn how to paint, you might never make that back or spill make, or, perform.

[00:18:19] Perform bebop for a living, so that's one of the scams of our time. I believe even though I had a wonderful time going to college and the connections you make are invaluable and the time you get to spend on yourself is invaluable. That's really what it's worth, but it's so it's easy to get a scholarship somewhere to go play music.

[00:18:37] If you have to go to Idaho and join their music program, that's what you have to do. So I went to Miami, I took my scholarship there. I moved to New York. I took a scholarship at the Manhattan school of music, which I would not have done if I didn't have the scholarship which pertains to our financial discussion coming up.

[00:18:53] And that was a two year program to get my master's, which. If I ever want to settle down and [00:19:00] have a family of something and teach at a university, it's almost required that you have a master's degree. So that was kind of me thinking ahead, like I know how to do school now. If I took a year off or two years or three years or four years, I'll never know how to go, come back and do this thing.

[00:19:12] I have the flow of school now. So I, I. Move to New York, stayed up all night, going out to all the jazz clubs that would be on hundred and ninth street, where I lived go to smoke jazz club on 106, then Dizzy's jazz club on 59th street and we'll go to smallest jazz club on west 10th and seventh avenue.

[00:19:30] And maybe another one. Well, Bluenotes more, it was more corporate. Those other places with less you in there will be hangs. There'll be more of a scene where I could meet people and say, Hey, my name is Emmet Cohen. We should exchange numbers. We should play together sometime.

[00:19:45] And it's the equivalent of net networking. How could anybody call you to play play a gig or play performance if they don't have your number? Nowadays you could. Messaged someone on Facebook or Instagram, but especially at that time, my goal is I want to get everyone's number in my phone [00:20:00] and my my, my phone number and everyone's phone.

[00:20:01] And someone will think of me when they have a performance. And so I started out going around to all the clubs, and then eventually I met these people and that would sit in at the clubs and they would call me, can you play this \$30 gig? On the east side, you have to bring a keyboard. Do all the things you do when you're paying your dues and really hustled and tried to be as many places as I could and have as many people see me as possible.

[00:20:25] And try to be a good vibe. People hire people who they want to be around, especially in the music industry. You really play together maybe five or 10% of the time and everything else is just spending time in the airport, traveling with someone or in the car ride on the way or this sound check or dinner, or maybe at the donor event afterwards.

[00:20:48] And so you're with these people that you're that you're in a band with, or you're playing in a band with. But you really only spend such a small fraction of the time performing with these people. And so I realized that, [00:21:00] more than how you are as a musician and how you are as a person.

[00:21:03] And it was not till later on to so many years went by in New York while I wrote that, I realized how those two things connect. Yeah. So critical collaborating. I mean, entrepreneurs who can collaborate and entrepreneurs who can't. It's the difference between the lone ranger syndrome, where I'm going to just do it all myself.

[00:21:21] But as a musician, you can't, it's impossible to do it all yourself. Yeah. And you get, you can't perform. Do you re do you remember that moment when you said to yourself? Wow. I think I've, I hate to use the word made it, but you know, you're putting in all your dues, you're playing the 30 and 20 and \$50 gigs.

[00:21:42] And then there was that moment where you were surrounded by musicians that you've known now and loved. And I don't know, maybe it was when you created your own combo or. I'll give you one moment that really stands out and I've had a lot of moments like those. There was a moment when I was [00:22:00] 21 years old when I was in the white house with president Barack Obama, after I had one one, one of the, one of, one of the prizes of the felonious monk competition and found myself in the oval office with Herbie Hancock and Wayne shorter and Jimmy Heath.

[00:22:16] And I was with these other pianists who also won this award. That was one of the moments where I'm like, okay, pinch me. I must be doing something right here. That was when I was 21 years old. There was another moment probably back in 2000 and maybe 18 or 19 where I was at what I think is the most legendary jazz club.

[00:22:36] It's called the village Vanguard. It's 85 years old and it's it's I would consider it the Carnegie hall for jazz musicians, especially my, for what I do and what I want to do with my life. And I got called to play there with one of my mentors. His name is Christian McBride, one of the voices of jazz.

[00:22:54] And does it. Speaking of entrepreneur, he runs two radio shows, books, the festival Newport jazz [00:23:00] festival. He took over for George Wein, most famous promoter at all of jazz and has five bands. And I joined one of his bands and I was on the stage there at the village Vanguard with my hero, Christian McBride playing on the same stage that Miles Davis, John Coltrane at the Loneliest Monk and Lester Young and Stan Getz and all my favorite musicians that I've listened to.

[00:23:21] Bill Evans my whole life. We're on that same stage, in that same room, post playing, playing the piano. They're listening to how the room sounds exactly like it does on the records. It's just a magical space. And that was one of the moments where I felt like, okay, like I belong here.

[00:23:38] People play their whole lives as New York jazz musicians, and never get a chance to perform on that stage. And so I, I come to that and then I say, I'm really grateful for all those opportunities. And I'm grateful that I chose the path or the paths that I did that led me here. Yeah. Fan just amazing, amazing moments.

[00:23:58] So [00:24:00] talk a little bit about grit in your industry because I think grit. Is an amazing ingredient for musicians and entrepreneurs and courage and commitment and capabilities. I think you have to have those three CS, but the grit to keep grinding it out. And I think probably the best example is COVID hits and your industry has completely shut down.

[00:24:23] I mean, Mike and I, we would talk every week what he was going through. So what was it like for you? When you suddenly realized, cause we've got to go back to

railroads really? March of last year, middle of March, the world really started shutting down April. It became a reality. I'm sure you had gigs book.

[00:24:45] They all canceled, right? There was a funny week or two weeks where we, I would get a call or an email every single day at such and such gig as to cancel such and such tour canceled the \$20,000 budget at the show that we were supposed to do with the [00:25:00] jazz Lincoln center canceled, everything, just one by one fell like dominoes.

[00:25:04] And, the first couple, everyone was sad and scared. And then we realized that there was nothing happening in the world for a very long time or what was to be a very long time. It's funny to be. Somewhat on the other side of that now, but I just met it head on really? I said, okay, well, this is what we have and what can we do?

[00:25:24] Yeah. So let's talk about that, right? Because there's those entrepreneur like 85% of the entrepreneurs in the world didn't know how to respond and react. I mean, it's not a scientific study, but we're pretty clear. Like, people didn't even know how to use zoom. So here you are as a musician, but an entrepreneur and you got to pivot.

[00:25:46] And so what were the kinds of conversations you're having with yourself? Or, the people you're collaborating with where it was like, guys we're either at the effect or, we're the [00:26:00] Calvary and we gotta make something happen. Yeah. Well, I don't have a manager, so it's. Mostly just me and me and me.

[00:26:08] So I have some creative people around me. But one of the things that I always wanted to do is create kind of what I feel is that the way the world is trending is not an I'm going to buy this and I'm going to sell this. It's more like I'm going to subscribe to this. And the way that apple works with Netflix works the way that however many subscriptions we have on our monthly credit card bill.

[00:26:31] It's crazy. We never would have thought of that in the year, 2000 or something like that when the internet was just coming around and I wanted to make a subscriber program where people, instead of instead of saying, okay, I came up with a record. This is how it goes in jazz. I came up with a record and now I'm going to do this publicity.

[00:26:51] I'm going to sell this record. To all the people who want to buy it. And so how am I going to get this in front of their face? Usually what it is touring you tour and you say, oh, playing the [00:27:00] song and it's from the record, please buy it. And I said, it doesn't make any sense to kind of hustle these small margin records to these same people these time, each time either these people want the record or they don't want the record.

[00:27:12] And so how can I. Have people on a yearly retainer where they were, where they automatically receive this record or automatically receive the output that I create, right. When it comes out and they don't have to click by and waste their time. It's like we come out with something, it gets sent to them who wants to be on board, who wants to be on board for that.

[00:27:32] And that was what was in my mind for a long time before COVID hit. And once it hit, I really had the chance to flesh out the idea. So I started building something with a

couple of team members on my website similar to the model of Patron, which is similar to the modern model of Kickstarter, which most people will know patron is more like, okay how can I support this artist or this person, or someone creating something dope or cool or creative [00:28:00] by month or by creation?

[00:28:01] So there's different business models, but the things I thought about were okay if I have a. On a monthly cycle that gives people 12 chances to cancel the subscription. If I have it on an annual cycle, that's one chance per year to two to cancel the subscription. Right. And so a tier based one is cool for an artist too, because some people want to come in at the base level and support and they that's all they can afford, but there, but some people have a little more means and.

[00:28:27] They're not really doing this thing for the CD or the record. I realized they're doing this thing because they liked the artists. They like what I have to say. They want to support our vision. And I realized that's really the most valuable thing. People want to feel like they're supporting the artists.

[00:28:41] Oh, I made it very clear that, the, these subscriptions allow us to come up with creative things that allow us to take the gig. And in a far away place that we wouldn't normally be able to do it makes us be able to take that workshop and use those funds to, to facilitate some educational thing for some students that wouldn't [00:29:00] be able to afford it.

[00:29:01] Otherwise it allows us to buy equipment to set up this living room that I'm sitting here and fully capable for live streaming which is leads me into the next thing that this exclusive membership program, which I have over 500 members that are part of this And that are part of this exclusive group.

[00:29:18] And I sometimes do a concerts sitting right here where I'm sitting at the piano, put the camera on and I'll play solo piano and, talk to them and interact with them. And they get some behind, behind the scenes, look at what we're doing. And it's really created this community that people really needed.

[00:29:34] And this time when they couldn't be around the people they love most, I always liked that expression. God creates a vacuum and if you're not careful, she'll fill it. So COVID created this enormous vacuum and all of our lives, and you took the opportunity to fill the vacuum. There's so many people that didn't so kudos.

[00:30:01] [00:30:00] Thank you. What creation is all about? Not only musical creation. Thank you. But are, entrepreneurial creation? Well, it's so funny you say that because I really understood about myself this year, that my creativity is not limited to the notes and rhythms and compositions and things that that I spent my whole life working on.

[00:30:22] No, my creativity is cool ideas that I might have like a subscription program or, starting a live stream series or, the content that we create and post on social media and. Yeah. And you and I were, I was chatting with you about, doing these teaching events and, cause that's my entrepreneurial mind.

[00:30:41] I'm sorry, I didn't mean to cut you off, but you just made me, think about it's amazing. Cause there's those people that put their head in the sand and you're a business and you know who they are and there's you waking up and going, oh my God, I've got this blanks. I've got this time now.

[00:30:59] To actually [00:31:00] birth all these ideas that I never had time for. And maybe I don't have to travel around the country, like you said, and do these concerts, although you will, but now you've got almost like two businesses happening at the same time. Yeah. There's a home business and in a way businesses, it's very funny.

[00:31:18] So the other part of the home business just sit forward because you're better in the light when you sit forward. Yeah. Great. The other part of the home business that that, that came to be this year was I got a call from a promoter in Kansas and Lawrence, Kansas friend of mine named Derek Kwan.

[00:31:34] And he said, Hey, you were supposed to play here Monday, March 23rd, 2020. And. I know you're not gonna be able to be here. No, one's got anything going on, but we, what we want to do is we want to send you the full fee, full performance fee. And I want you to just put together something on the internet, some kind of live stream.

[00:31:50] I'll let you figure it out and we'll send you the money. This is supposed to be for the community. This is us giving back to the musicians. We know it's going to be a tough time. And I said, [00:32:00] okay, thank you so much. That's so sweet. And it was the beginning of what came to be this very successful live stream called lives.

[00:32:07] Live from Emmet's. Live from Emmet's place. There's a lot of ways it's talked about and said, and it started out as just a phone on a stack of books. In my living room, right where I'm sitting right now. And the piano, we moved the carry, the drums up five floors, five flights of stairs from my drummer Kyle pool, who lives right down the street.

[00:32:28] I could throw a stone and hit his doorstep. And he would bring the drums up and we would set them up. And the bass player, Russell Hall, he came from right up the street. We all live in sugar hill in Harlem. Yeah, Edgecombe avenue, the same street that duke Ellington lived in, lived on with his band and the same avenue Edgecombe avenue.

[00:32:48] And it's really cool because a hundred years ago, people were sitting in prohibition throwing these Harlem red parties to pay the rent. And so we did this thing that was very historical, historically [00:33:00] relevant. Life is cyclical and we always find those patterns. But we found ourselves creating a Harlem red party, just virtually.

[00:33:08] And now a hundred years later from where we were before and it made so much sense in the world. And it from where we were in, on planet earth in Harlem and the same corner where maybe fats Waller was playing, or maybe Billy holiday was singing maybe duke Ellington was walking down the street with Billy Strayhorn, his partner talking about some music I'm a spiritual person and really feel the ancestors and jazz is about the ancestors and feel, feeling that.

[00:33:33] And I felt about that and it pushed me to create this live stream. And every single week we would fix a problem that we either had with the internet, or we had with the interface of the camera or we wanted to upgrade to multi cameras and we've got a sound man. And all of a sudden we have this production with a whole crew, that's that we're able to invite other musicians in New York cities.

[00:33:57] And I think of him three levels. One is our [00:34:00] peers who have been playing with forever. The one above is our mentors and our leaders and our teachers. They've been coming to the apartment to play too. And then there's also the younger musicians on an up and coming level that I'm able to now introduce to the world.

[00:34:13] And it's been this incredible thing with so many facets, so complex. I want to end on this note because it's the ultimate and collaboration, what you just said. I want to frame folks, you started with a little iPhone, just plain, and then this one joined in and then that one joined in. It's all, the one, see I missed is community, right?

[00:34:36] Grit courage, commitment, capabilities, collaboration, but community is what you're creating. So how do, how does my audience. Become part of your community, where do they go? They can go to my website, which is EmmetCohen.com E M M E T C O H E N. And I'm also very active on social media. If you just type [00:35:00] that same name, Emmet Cohen and to Facebook or to Instagram or to YouTube there's something different for everybody because everyone has a different means of consumption.

[00:35:08] So if somebody has viewed tuber definitely find me on YouTube. If someone wants to write me a message on Instagram, I read my messages. I'll respond to answer any questions and, try to be, try to foster a community like you said. So I hope people will. Come and join us on a Monday night or join us when we reach a city near you.

[00:35:26] And it's been such a pleasure to talk to you. It's inspiring to, to listen to your podcasts, to read what you read about what you've been doing. And I hope we're able to continue this discussion into the future. Absolutely. I'm hoping when I get to show up, I'm launching Yield of Dreams, August 20th and 29th at the north Hampton art center.

[00:35:45] So it's good to be able to finally get in front of a live audience is I know you're looking forward to doing that, but I want to just encourage my viewers, my listeners to go to Emmet's website. You can start to listen to Emmet's place [00:36:00] and just see the amazing collaboration of artists that come to his apartment.

[00:36:05] I'd actually like to be one of your neighbors, I'm sure most of your neighbors are like, okay. It's Monday night. Well, I think they're fed up. They're fed up with it by now, but everyone's been cool. Yeah, I'm sure they really appreciate of it. So we wish you the greatest of success as you continue to collaborate and grow this community.

[00:36:26] It's so exciting. Cause you got two tracks now. Live. And what you've done is created a platform and that's that next level entrepreneurs that can create a platform that other people plug into win every day. So congratulations to your ingenuity, your entrepreneurship. And of course your talent as a jazz musician is amazing.

[00:36:49] I'm so grateful that you joined me today and best of success. Thank you so much. It's so nice to meet you on here. And I hope we get to connect in person soon. I'm looking forward to coming alive. [00:37:00] Show take care, Charlie. Thanks everybody. You've been listening to Yield of Dreams. Emmet Cohen, make sure you go to his website, become a member, support the arts.

[00:37:12] He's got three different levels that you can be a part of. And jazz is not the dying musicians of the world. Jazz is the heart of music in the world, as far as I'm concerned, because it is, that is the ultimate creative collaboration among artists. And if you've never been to a jazz club now is the time to do that.

[00:37:34] But really easy way to get started is just go right to his site and start listening to the music. I'm Charlie Epstein. You're listening to Yield to Dreams. And I'm dreaming about the future with you too. So go be great. Thanks everybody. Peace out.

[00:37:51] I want to thank you for listening to my podcast, Yield of Dreams and learning how you can create paychecks for life to ease your pain and suffering about your money. And [00:38:00] begin to pursue all of your passions, dreams, and aspirations. You're listening to Pedro Martinez, jazz music. Amazing sound. Be sure to look him up as well.

[00:38:11] And he's sure to click the subscribe button below so you can be notified when new episodes become available. And you can reach me directly at C D as in David Epstein. That's E S T E I n@401kcoach.com. Look forward to connecting with you and being of service to you in the near future peace, everybody [00:39:00] .